

To Mrs. H. A. McLaughlin.

BUDS AND BLOSSOMS:

100 Sacred Melodies.

WITH

BRILLIANT VARIATIONS FOR THE PIANO.

BY

CHARLES GROBE.

Vol. I.—10 Dollars Net.

- No. 1. CHARITY
2. EVENING SONG TO THE VIRGIN
3. WINGS OF A DOVE
4. COME, YE DISCONSOLATE
5. FROM GREENLAND'S Icy MOUNTAINS
6. JERUSALEM, MY HAPPY HOME
7. VESPER HYMN
8. I WOULD NOT LIVE ALWAY
9. STRIKE THE CYMBAL
10. PEACE, TROUBLED SOUL!
11. FAR, FAR O'er HILL AND DELL
12. FADING, STILL FADING
13. MESSENGER BIRD
14. WIDOW OF NAIN
15. ADESTE FIDELIS
16. THERE'S NOTHING TRUE BUT HEAVEN
17. SICILIAN HYMN
18. PLEYEL'S GERMAN HYMN
19. PILGRIM FATHERS
20. PRAYER FROM ZAMPA
21. PRAYER FROM MOSES
22. PRAYER FROM TANCRED
23. FAITH
24. HOPE
25. WATCHMAN, TELL US OF THE NIGHT
26. LIST TO THE CONVENT BELLS
27. OUR LORD IS RISEN FROM THE DEAD
28. TRIUMPHANT ZION
29. HARK, TEN THOUSAND VOICES CRY
30. SOUND THE LOUD TIMBREL
31. THE HEAVENS ARE TELLING
32. ANTIOCH
33. CHANGES OF THE BELL
34. WITH VERDURE CLAD
35. VITAL SPARK OF HEAVENLY FLAME
36. OH, HAD I JUBAL'S LYRE
37. PRAYER FROM THE FREISCHUTZ
38. AIR FROM JOSEPH AND HIS BRETHREN
39. AIRS FROM MOZART'S 12th MASS
40. BEFORE JEHOVAH'S AWFUL THRONE
41. EVE'S LAMENTATION
42. WARREHAM
43. WHITSUNDAY
44. THE MARVELOUS WORK
45. RUTH AND NAOMI
46. INDIANA
47. GRATEFUL NOTES
48. SAXONY
49. ANGELS, EVER BRIGHT AND FAIR
50. HINTON

Vol. II.—10 Dollars Net.

- No. 51. I KNOW THAT MY REDEEMER LIVETH
52. THE FAMILY BIBLE
53. CONSIDER THE LILIES
54. HOLY MOTHER, GUIDE HIS FOOTSTEPS
55. HARK! THE CONVENT BELLS
56. WHAT ARE THE WILD WAVES SAYING
57. TYROLESE EVENING HYMN
58. AIR FROM ROSSINI'S STABAT MATER
59. COME, HOLY SPIRIT
60. HANDEL'S HALLELUJAH
61. THE LAND OF PROMISE
62. HOW LOVELY ARE THY DWELLINGS
63. FEAR NOT, BUT TRUST IN PROVIDENCE
64. THE EARTH IS THE LORD'S
65. THIS EARTH IS NOT OUR REST
66. THE SABBATH BELLS
67. MISERERE FROM IL TROVATORE
68. HAYDN'S HYMN
69. BENEVENTO
70. LUTHER'S JUDGMENT HYMN
71. I'M A PILGRIM
72. LORD, I BELIEVE
73. STRIKE THE HARP IN PRAISE OF GOD
74. HONOUR THY FATHER AND MOTHER
75. THE HEAVENS ARE PRAISING THE GLORY OF GOD
76. CITY O SAVIOR (*Strophel's Prayer*)
77. LUTHER'S MARSEILLAISE
78. AVE MARIA
79. DARLEY
80. MAY
81. HEBRON
82. ROLLIN
83. ARNAPOLIS
84. CHIMES
85. SHIRLAND
86. SILVER STREET
87. VITTORIA
88. AMERICA—TUNE, GOD SAVE THE QUEEN
89. MONMOUTH
90. AUSTRIA
91. PRAYER FROM THE NACHTLAGER OF GRANADA
92. NO NIGHT THERE
93. O PRAISE THE LORD, ALL YE NATIONS
94. HARK! TEN THOUSAND HARPS AND VOICES
95. DAUGHTER OF ZION
96. VAIN ARE ALL TERRESTRIAL PLEASURES
97. GRACE! 'TIS A CHARMING SOUND
98. RISE, MY SOUL, AND STRETCH THY WINGS
99. SILENT NIGHT
100. OLD HUNDRED

Cantus Ecclesie, page 3
 " " 8
 " " 17
 " " 21
 " " 42
 " " 51
 " " 73
 " " 78
 " " 82

PHILADELPHIA:

LEE & WALKER, 722 CHESTNUT STREET,

"CHARITY"

WITH VARIATIONS.

Nº 1 BUDS and BLOSSOMS

CH: GROBE. Op. 120.

Andante.

Introduction.

p *Ped.* *

f *Ped.* *

cres. *dim.*

Ped. *

Ped. *

p *Ped.* *

Ped. *

Moderato.

TEMA.

mf *Ped.*

** Ped.*

This page contains five systems of musical notation for piano, written in a key with two flats (B-flat and E-flat). The notation is dense, featuring complex chords and rapid passages in both the treble and bass staves. Pedaling instructions are prominent throughout the piece.

The systems are as follows:

- System 1:** Features a series of chords in the right hand and a moving bass line in the left hand. Pedaling instructions include "Ped." and "* Ped." with asterisks.
- System 2:** Continues the harmonic progression. The right hand has some rests, while the left hand maintains a steady eighth-note pattern. Pedaling instructions include "p", "Ped", "* Ped.", and "* Ped." with asterisks.
- System 3:** The right hand becomes more active with sixteenth-note runs. Pedaling instructions include "f", "Ped.", "* Ped.", and "* Ped." with asterisks.
- System 4:** The right hand features complex, tremolo-like chords. Pedaling instructions include "p", "Ped.", "* Ped.", and "* Ped." with asterisks.
- System 5:** The final system on the page. It includes dynamic markings such as "cres." (crescendo), "p" (piano), and "* f Ped." (piano fortissimo with pedaling). The notation concludes with a final chord in the right hand.

Brillante.

Variation.

The musical score is written for piano and celeste. The piano part is in 3/4 time, and the celeste part is in 3/4 time. The key signature is B-flat major. The score consists of six systems of music.

System 1: The piano part begins with a *mf* *leggero* marking. The celeste part has a *Ped.* marking. The system ends with a *** marking.

System 2: The piano part has a *Ped.* marking. The celeste part has a *8va* marking. The system ends with a *** marking.

System 3: The piano part has a *Ped.* marking. The celeste part has a *mf* marking. The system ends with a *** marking.

System 4: The piano part has a *Ped.* marking. The celeste part has a *8va* marking. The system ends with a *** marking.

System 5: The piano part has a *Ped.* marking. The celeste part has a *f* marking. The system ends with a *** marking.

System 6: The piano part has a *Ped.* marking. The celeste part has a *p* *poco riten.* marking. The system ends with a *** marking.

Allegretto.

FINALE.

mf Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

p Ped. Ped. Ped. Ped. Ped. f

cres. Ped. dim. Ped. p

Ped. Ped. Ped. Ped. Ped. mf

8va Ped. *

8va -

ff Ped. * Ped. * *pp* Ped. Ped.

8va -

* *ff* Ped. * Ped. * *pp* Ped. *

Ped. * *mf* Ped. * Ped. *

Ped. * *f* Ped.

* Ped. * Ped. *

ped. Ped. * *f* *cres.*

4157.7.

Musical score for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and markings include: *mf*, *dim.*, *Ped.*, *8va*, *mf*, *ff*, *cres.*, *molto*, and *ff*.

Pedaling instructions are marked with *Ped.* and asterisks (*).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

JUST PUBLISHED.

New Method for the Piano Forte.

By CHARLES GROBE.

Opus 1100.

| | |
|---------------------------|--------------|
| Price, - - - - - | \$2 50 nett. |
| Bound in Cloth, - - - - - | 3 00 nett. |

The mere announcement of the forthcoming "*New Method*," by Charles Grobe, created an excitement throughout the country that has never been equalled in the world of music. We have received orders for *ten thousand copies in advance* of its publication; a tolerable evidence, we think, of the popularity of the author. By common consent of the musical public, Mr. Grobe is now *first* in rank of musical writers in this country. His *supremacy* has been recognized a long time ago, and won for him the general applause both of teachers and pupils, which is *never* awarded but to the *rarest talents and accomplishments*. He has that flexibility of mind which is the guarantee of *continued improvement*; his power deepens and strengthens with exercise. In *every form* of music in which he has made experiments there is *none* in which he has not succeeded. No one who has ever perused the productions of this *pleasing and instructive* author, need be informed of the *beauty and elegance* that pervade his writings, as they are evident and unmistakable.

Mr. Grobe, however, is *so well known* that any remarks here as to his qualifications would be *superfluous*. Suffice it, that he has produced in his "*New Method*" a work for *elementary teaching—superior to any in existence*. It is eminently the book for the people, and cannot too strongly be recommended. It is the result of the ripe experience of its author, and invaluable to teachers and pupils. The pupil is led by easy and pleasant means gradually and certain to the desired end. Nothing is anticipated, nothing hurried. The *dryness* so often complained of in works of instruction is altogether avoided. It is the most *simple, clear, progressive, and judicious* system of instruction extant; its study will be rather *pleasure than work* for the pupil. It is *extremely practical*; *none better* for beginners. The *theoretical* instructions do not precede the *practical* portion of the work as in other books, but are combined therewith. The work contains *ten engraved figures*, illustrating the different positions of the hands and fingers; also, the *pronunciation* of many *Italian words* used in music.

It is impossible to read the instructive preface of this *excellent method* without an earnest desire to peruse the *whole volume*. Page after page it will be perused with feelings of *admiration*. In many respects this book is different from all others meant for teaching, and marks a *new era in the art*.

Take, however, no man's opinion, but give this "*New Method*" a *fair and impartial trial*, and we have no doubt that it will be pronounced the *very best book* for its purposes *ever issued*; and that it will be introduced into *every school and family* where a book suited to *all tastes and capacities* is required.

The *typographical* appearance of this volume deserves particular attention. *Clear and distinct type, beautiful paper, well executed illustrations, and elegant binding* are too unusual rarities in a musical work not to deserve the *highest praise*.

We conclude with the *firm conviction* that this "*Method*" must and ought to meet with that success, which, after all, is the only one that will equally please *author and publishers*—the success that is testified to by the *praise* of the public—the *only tangible and certain critic* that is liable to no mistakes.

Copies will be sent by mail, free of postage, on the receipt of the marked price. It can be obtained in large or small quantities of music dealers and booksellers generally throughout the United States and Canada.

LEE & WALKER, Publishers,

No. 722 Chestnut Street

Philadelphia, 1859.